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Enabling Music and Journalism Students To Respond Positively To Adversity In Work After Graduation: A Reconsideration Of Conventional Pedagogies

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Enabling Music and Journalism Students To Respond Positively To Adversity In Work After Graduation: A Reconsideration Of Conventional Pedagogies

Abstract

Elite classical music programs continue to focus teaching in Western Classical traditions where the emphasis is on technical virtuosity in instrumental or vocal performance. In this paper we discuss group activities and assessments used in two Creative Arts disciplines (Performance and Journalism), at an Australian regional university, as examples of subjects which provide 'real world' experience in order to promote resilience and tenacity in students. We incorporate narratives collected from students in performance and journalism to illustrate the value of recreating the complex division of labour of real world art practice, famously described by Becker (1982), as part of the musical learning experience. The paper concludes with reflections on how collaborative assessments/teaching activities can be developed to ensure the delivery of resilience and tenacity as a threshold learning outcome in a classical music course.

Keywords

higher music education, journalism, creative artist resilience, self-efficacy, division of labour, collaborative learning; standards

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Introduction

Australian universities are currently engaged in a number of intersecting curriculum-review and quality-assurance processes. These include the development of university-based graduate qualities, and of national, discipline-based standards (Holmes & Fountain 2010). The notions of "quality" and "standards" in this process have been subjected to critique, notably in terms of their imposition of a managerial or "audit" culture into pedagogical contexts for which that culture might not be best suited, and where it might not best capture the engagements it seeks to foster (Arias 2012; Parker 2002; Shore 2008; Wood 2010). Nonetheless, identifying, clarifying, measuring and promoting these markers of quality will play a vital role in the evolution of curriculum standards in all courses in Australian universities as they adapt to this new policy framework over the next few years (Van de Mortel et al. 2012; Shah, Lewis & Fitzgerald 2011; Shah, Nair & Wilson 2011). If academics and practitioners hope to see their understanding of what constitutes quality sanctioned at the institutional level, both should play a vital and constitutive role in this process.

This paper will focus on resilience as a necessary graduate quality, and the extent to which it is possible to create activities and assessments that build resilience in music. Musicians, actors, designers, visual and performing artists and journalists and media practitioners all need to be tough to work in the creative industries. Creative work is demanding for a number of reasons, perhaps particularly at the current time. As we prepared this article for publication, two incidents – one in the academy, and one in industry – highlighted the current state of the sector and the need for the type of curriculum rethinking we advocate here.

First, the Australian National University came under fire as it announced it would axe up to 10 academic staff from the School of Music, in an attempt to stem the school's $3 million dollar per annum budget deficit. Secondly, both Fairfax Media and News Limited – the two major newspaper publishers – announced major restructures, including large staff cuts, emphasising the move from a primarily print-based business model to a digital model.
These moves signal not only the volatility of the labour market that creative arts graduates are entering, but the ongoing evolution of both higher education and the creative arts and media sectors. The controversy at ANU underscores a progressive move away from the costly one-on-one training of elite instrumentalists, who might work exclusively as concert/orchestra soloists/performers, and towards a more general model of music-making and musician training. In an opinion piece published at the time, Jonathan Powles (2012), ANU School of Music's Head of Musicology, described the new expectations their graduates face:

> *He or she also needs to understand the shifting nature of the music business, requiring a single individual to at different times (or simultaneously) play the role of performer, educator, entrepreneur, and producer, and take advantage of music-making opportunities far beyond the concert hall...*

The changes at Fairfax and News Limited represent a similar movement, whereby contemporary journalists are also dealing with a new, responsive audience who are now an integral part of the digital creation of news and news products. Journalists are also expected to work across a number of media, and no longer have the luxury of deciding that they want, for example, to be a "print journalist" or a "broadcast journalist". All journalism graduates now need to demonstrate that they can present a story across a range of multimedia storytelling platforms.
Resilience and tenacity are therefore particularly important personal and professional qualities in such an environment. Resilience has been defined as an ability to overcome or successfully adapt

to a variety of adverse conditions or stresses (Masten & Reed 2002; Pan and Chan 2007). While this definition is, in part, well suited to the difficult conditions faced by music graduates in the changing musical environment, or by journalism graduates in the rapidly changing world of digital media, there is room for inflection. We do not intend resilience solely in the sense derived from positive psychology, where it is a trait to be fostered in young people who do not have it – young people imagined as at risk and vulnerable (Ecclestone & Hayes 2009). Rather, we endorse the notion that "resilience resides within the context and then is 'transmitted' to individuals or even that these contextual protective factors might just be shielding or nurturing resilient characteristics that were already present" (Hernandez-Martinez & Williams 2013, p48).

Apart from the increasingly complex environment of the creative industries, there are a range of contextual factors that need to be considered in thinking about building professional resilience in creative-arts graduates. In the performing, creative arts and media context, resilience involves a performative aspect: the practitioner's ability to put their work and themselves on display, and to invite and take criticism. The work practices of both musicians and journalists – be they students or professionals – involves such display, both publically and within their professional environment. In the case of journalists, an editorial process requires that all work is rigorously critiqued prior to publication: it is sub-edited, altered and "approved" for publication at multiple points, and after publication it is open to critique and response from the audience – particularly so in digital media. In the case of musicians, this is even more complicated. Traditionally, training at conservatoires focused on training musicians for careers as soloists, or as orchestral players or chorus with major symphony orchestras or opera companies. However, as Powles noted in the quote above, only a small percentage of all graduates will ever actually have these careers (2012). The '"others" who persist in the creative industry – the multitasking hustlers – go on to produce their own work independently. In doing so they face an often lengthy and difficult process of developing their work and securing opportunities for presentation: putting their work on display to funding agencies, audiences and theatres; improving the work after receiving feedback; and starting the process of pitching ideas for development again when the project is completed and shown.

This form of creative working practice, where the production of opportunity is "outsourced" to individual initiative, is representative of broader trends towards labour-market flexibility and precarity: "What used to be the fate of artists and musicians where 'making cool stuff' and working with relative autonomy was meant to outweigh ongoing employment has become a norm across virtually every sector of the economy" (Miller 2010, p97). The implication we are concerned with here is the significant risk of a growing disjuncture between the expectations fostered by conventional pedagogical approaches to professional creative practice, and the lived experience of "entrepreneurialised" creative work in a contingent market. It could be argued that the conventional pedagogies of classical-music programs are ill-preparing their students for "working in contexts beyond the concert hall" (Gregory 2010, p3). A study investigating the artistic practice-research-teaching nexus (Bennet et al. 2010) quoted Simon, a violinist who had "[lost] faith in, not music, but the…current environment and reception [of music]" (p10). We contend that naturalistic group work in a setting modelled on the workplace, in which music students are required to take on different roles in a complex division of labour, provides an authentic form of learning and assessment (Herrington 2006) that responds to the demands of contemporary creative industries and has the potential to help build resilience and tenacity in graduates. Significantly, students also should be trained to cope with the new exigencies that they will encounter in such working environments, which require both a set of flexible professional skills and a tenacious determination to pursue opportunities.

Context and methodology

In 2011, the authors began a research project that aimed to customise the national threshold learning outcomes for the creative and performing arts developed by the Australian Learning and Teaching Council's Standards Project (Holmes & Fountain 2010). The participants in the study were 10 full-time or part-time staff in the performance, graphic-design and journalism programs. Semi-structured interviews and focus groups were carried out with all participating lecturers to conceptualise what each participant understood by the terms "standards" and "graduate qualities" in the contexts of their discipline and of course-specific outcomes.

Participants were asked to describe:

- the modes of teaching they used (for example, workshop, lecture, rehearsal);
- how they approached assessments and activities in their subjects;
- how they thought about learning outcomes for those activities;
- whether they regularly renewed their curriculum and if so, how they went about doing this;
- whether they took into consideration the university's graduate qualities; and
- what links to industry they had and employed in their teaching program.

After the interview data had been loosely analysed and coded using Nvivo software, focus groups were held to conceptualise what participants understood by threshold learning outcomes (TLOs). The opening questions and prompts for each discussion were developed from the themes that had emerged from the interviews. The focus groups began by showing participants the TLO statements developed by a national working party set up by the Australian Learning and Teaching Council. Some examples of these TLOs are:

- Work independently and collaboratively in the creative and performing arts discipline in response to project demands
- Develop and evaluate ideas, concepts and processes by thinking creatively, critically and reflectively
- Interpret, communicate and present ideas problems and arguments in modes suited to a range of audiences
- Recognise and reflect on social, cultural and ethical issues, and apply local and international perspectives to practice in the creative and performing arts discipline

Following recursive coding of all participants' responses in the qualitative-analysis software program NVIVO, 10 categories were created, with 13 sub-categories. The 10 categories are all related to the TLO statements developed by the ALTC in 2010. Each category includes excerpts from participants' responses to illustrate the points and convey participants' perspectives. From these, a number of customised TLOs for a Bachelor of Creative Arts undergraduate student were composed. One of these was that an undergraduate student should have demonstrated tenacity and resilience within individual and ensemble/team-based creative work (or practice)[1].

The development and assessment of ensemble/team-based creative work (or practice) can be problematic, particularly in creative arts courses, which are still focussed on producing individualised, elite practitioners. In 2009, when one of the authors attended Yo! Opera festival (a

[1] *Demonstrate tenacity and resilience within individual and ensemble/team based creative work (or practice)* was the third TLO developed by the teaching and learning project. It was placed alongside the graduate quality: *ability to work independently and collaboratively in the creative and performing arts disciplines in response to project demands.*

youth opera festival) in the Netherlands, many debates were held about the role of the conservatoire for modern musicians. A clarinetist attending the festival who works as a successful performing musician, although not with a symphony orchestra, spoke of the hours he spent at conservatoire learning to play a beautiful "e" on his clarinet. In hindsight he thought his time could have been better spent preparing him for the world of not playing in a symphony orchestra. Now he is part of an independent wind ensemble that performs contemporary music, designs and implements music educational programs for schools and devises and performs original works for children.

The assessments typically used in a music conservatoire consist of a panel of experts (teachers) judging the technical skill and overall performance in a recital (Lockett 1996). In some cases, participation in ensembles is a prerequisite for final assessment. Missing from assessment is any form of self- or peer-assessment in the ensemble playing. Formative assessment and critical feedback is often emphasised in conservatoire handbooks or on websites, but at the end of the year a student's grade rests entirely on the grade awarded for the recital. Similarly, journalism programs emphasise contemporary practice-based approaches, but often fall back on the submission of individual written stories when determining assessments.

Telling students they have to work together because collaborating is good for them does not guarantee that there will be successful outcomes, or that the experience is going to be great. Most significantly, it will not guarantee that the learning outcomes for areas of specialist professional practice are going to be any better than if students just worked hard on their own repertoire. This is a legitimate argument that instrumental teachers and voice teachers have traditionally used. However, in the professional environment, "artistic work" involves collaboration between ranges of people (Becker 1982). This requires an understanding and experience of the complex division of labour involved in the artistic process and obligates creative-arts courses to integrate collaborative processes that mimic such a division of labour in both teaching students and assessing their performance.

The next sections present two examples of teaching activities designed to reflect this complex division of labour. For this purpose Becker's classic analysis of complex division of labour in relation to creating art is combined with the representation of teaching activities in the form of a narrative. Narrative inquiry is concerned with social interactions in place and time and has been used extensively in arts-based research (Barrett & Stauffer 2009; Barone & Eisner 2006; Bresler 2006; Bruner 1986, 1996). In this case narratives were constructed by extracting emerging themes from data collected through student reflective journals, interviews, conversations and researcher field notes. The narratives were configured as a single story to connect a range of disconnected research elements and make them coherent (Kim 2006).

The newsroom

As industry newsrooms change and adapt to the digital, convergent journalism era (Duez 2003), it is reasonable to expect student newsrooms, that are designed to reflect industry practice, will also follow the convergent path. The convergent student newsroom at a regional university in Australia is designed to replicate and/or reflect the modern, "real world" newsroom. Emphasis is placed on student ability to adapt to a changing environment and its multiple roles, and, significantly, the capacity for students to recognise and deal with the varying levels of adversity associated with the newsroom environment.

Journalism education is, therefore, well-placed to be part of an exploration of the significance of resilience and teaching and learning outcomes. Final-year undergraduate journalism students undertake a compulsory subject, “Newsroom Practice” (JOUR314), where they must take on various roles and responsibilities, operate to a variety of start and finish times on a weekly newsroom roster and complete multiple assessment tasks. They work collectively on an online publication, with reporting teams (in which three students work together to produce three related stories on a single event or issue in a range of media) being responsible for filing a set of multimedia stories by a mid-afternoon deadline. This process is designed to ensure they both collaborate and produce individually assessable work. A mixed methodology is used in assessment. Students are marked on their individual contribution to their reporting team’s contribution, and a percentage of that individual grade is determined by the overall reporting-team submission; and a final essay is required to analyse and reflect on the roles of topic editors/mobile journalists and editorial content managers (ECMs) in the newsroom.

The "newsroom" runs from 8.30 am (when the ECMs arrive) until 5.30pm (when the sub-editors are scheduled to knock off). ECMs structure the newsroom workflow and allocate duties and stories (where necessary); they are accountable for all aspects of both story allocation and final delivery of stories for production. Topic editors are allocated a reporting team and are responsible for the final presentation (including accuracy) of content from that team on *The Current* site. Reporting teams start the day at 9.30 am and are challenged to pitch a story to the ECMs. The story is required to have a common thread (the news point), but must be delivered across three media (text, photographic slideshow, audio/video) so that they complement but do not duplicate each other. The class is scheduled to run over five hours; this is achieved by allocating a variety of start/finish times that accommodate the requirements of the university (i.e. lunch breaks), and the reality of a newsroom (i.e. different roles/different people are busy/required at different times). It is structured around a newsroom roster that allocates specific roles and responsibilities to students in a rotating cycle across the 13-week session.

Students are provided with the "guiding principles" of the newsroom, which include the over-arching edict of "teamwork, teamwork, teamwork" and an emphasis on the convergent being the sum of the parts (i.e., it is the final group product that counts, not the individual elements). The guiding principles are used to provide scaffolds for student work practices and professional reflections. The principles are designed to foster an atmosphere of individual responsibility and accountability within a team environment.

Narrative 1 – The Journalism Student

David, a third-year journalism student, joined the program with the intention of becoming a sports journalist. His main focus was to learn how to write for a big newspaper. Before starting Newsroom Practice, he freely admits that he thought reporters were the most important part of the newsroom. After the subject, he reflects that he now understands that as a journalist he will be required to be a fully equipped “backpack journalist”. This means he must have an ability to seek, write, film, edit and subedit his copy and multimedia work immediately without any consultation. David felt that structuring the activities around a live multimedia website, complete with its own branches of social media, helped him gain experience that would actually assist him in the real world.

> *This class helped teach me the importance of every role in a newsroom, how the organisation and communication of the ECMs can have a huge impact on the content, which gets delivered at the end of the day. It showed me that sub-editors and chief sub-*

> *editors have to be on the go constantly, that they cannot afford to make mistakes or be unorganised, because if they do the content won't arrive.*

At the end of his experience with the newsroom subject, David felt that the most important thing he learnt was that every form of journalism is about teamwork: the people who surround you will better you, support you and inspire you to work that little bit harder. He also found it extremely frustrating sometimes because of the different roles he was required to play. There were positive and negative experiences, including a sub-editor radically changing his story to an extent that the published item misquoted a CEO of a company and was factually incorrect. David had to call the marketing manager of the company and apologise. This made him take more responsibility when he acted as sub-editor, to think more broadly about the overall editorial policy of the publication, and the type of organisation it takes to create cohesive news packages as a team.

Productions

In 2002 the performance (singing) part of the music department, at a regional university in Australia, amalgamated with the theatre department (Latukefu 2009). The newly merged course became known simply as Performance. All students in the Performance program participate in a production as actors or singers, but they are also expected to crew on other productions. The Performance Production subject emulates the process and outcomes of an authentic theatre production. This includes reading the text with group discussion, allocating research tasks and duties (these might include taking a group warm-up or preparing music), improvising, casting and character analysis, generation of performance material and blocking and spatial organisation.

Productions may be text-based or they may include generative performances in a devised work. Students are required to rehearse 12 hours a week. They take on different roles and responsibilities in the rehearsal room, but unlike the journalism students, the students will keep their assigned role for the entire rehearsal process. Through the duration of their course, if they show an aptitude for musical direction, for example, they may take on or share the role of music director in subsequent productions, giving them an opportunity to develop this skill. Typical roles include assistant stage managers, lighting operators and riggers, sound production, musical direction and front-of-house management.

Narrative 2 – The Performance Student

Elisa came into the course with a background in singing, piano and flute. When she began the Performance course she knew next to nothing about how to put a performance together. She acknowledged that she knew there were lights, but didn't know how they got up on the rig. She had no idea which cord plugged into where on speakers. She had performed in many previous shows with stage managers, but was unaware of many of their major responsibilities. She was also unaware of the rigour and back-breaking work that goes into putting on a show. A year after graduating, she said:

> *Now, I stand as a graduate who is highly skilled in specific areas, but who has a basic understanding of all other areas of theatrical production.*

Elisa found that the skills she learnt that were relevant to the production of performance were invaluable, and she shared some examples of how she has used them since graduating:

> *In 2011, I travelled to the Brisbane Arts Festival where I performed in a small devised work. We had one day to bump in the space – a mere eight hours before our first performance. But the organisation started long before that – liaising with the venue, borrowing items from people, making inventories so we knew we had all our props on the plane, designing lights and submitting them to the festival. This was my first real foray into the professional world, and I was unbelievably proud of myself. I assisted our technical manager to set up the sound, I rigged lights, I taped cords, and set up seating. Had I not practiced these skills at university, I would have crumbled into a heap. While at the time it was onerous to bump in and out our uni shows, when it came down to it, I was eternally grateful that I had.*

Elisa's previous musical background as a pianist and flautist meant that not only did she perform as a singer and actor in productions; she also often took on the role of music director. She says:

> *I was extremely fortunate to be given the large responsibility of music directing four shows that I was involved with while at university. This was not really a role I was ever taught how to do – it was thrust upon me and I learnt on the job. The most daunting thing at first was not being told exactly what to do. Rather, the director gave me some vague ideas and I was told to go off and give them a go. At the time I thought this very strange, and absolutely terrifying. But, I jumped in the deep end and managed to produce some work I am still very proud of.*
> *At the end of 2012, I will perform in a professional production at the Darlinghurst Theatre. I will be singing and acting but I've also been asked to take care of the musical arrangements. The professional director has instructed me in exactly the same way as my university directors did. I cannot explain how grateful I was to have practiced working in this way – I would have been completely thrown had I not and probably would not have got the job.*

Elisa is auditioning for professional musical and theatre companies, but she also keeps up her skills by producing independent work with fellow artists. She reflects on her experience at UOW as being critical to this current work:

> *I think it is this immersion in all the different facets of theatrical production which have made me truly understand the communal and collaborative side of the theatre – that, particularly when you work in independent theatre, there is never just you. I think as a singer and actor it's easy to forget that you're not the most important person in the world. Having these additional creative and technical skills makes you remember the bigger picture.*

Here Elisa articulates the important connection of this type of learning as a unique conjunction between skills acquisition (gaining "additional technical skills") and meaning-making as an arts practitioner (understanding the "bigger picture").

Discussion

As we have noted, Becker's analysis of the art world's division of labour provides a context for the establishment of these types of learning projects, which emphasise the collective nature of creative labour. Becker analyses art worlds and their division of labour by looking for "characteristic kinds of workers and the bundle of tasks each one does" (Becker 1982, p9). His basic contention is that

art is the product of "collective action", but that this collective action is mediated by both social and artistic conventions about what makes art, and by the resources available to the collective network. Becker (1982) considers some of the things required for a symphony orchestra to give a concert:

> *Instruments must have been invented, manufactured, maintained, a notation must have been devised and music composed using that notation, people must have learned to play the notated notes on the instruments, times and places for rehearsal must have been provided, ads for the concert must have been placed, publicity must have been arranged and tickets sold, and an audience capable of listening to and in some way understanding and responding to the performance must have been recruited. A similar list can be compiled for any of the performing arts. (p2)*

What about financing the orchestra or choosing the repertoire? Also who is responsible for the quality of sound? Becker (1982) and Martin (1985) also argue that the experience of music as meaningful depends on membership of a community in which customary practices concerned with the production and performance of music have been established. Like Becker, we contend that an analysis of the range of tasks, resources and conventions that go to collectively producing a musical performance is a necessary part of understanding any form of creative production. In terms of higher music education, this model of music-making cannot merely remain at the level of theory. The model must be embodied in a series of concrete learning activities that allow students to experience and reflect on the collective nature of music-making.

Adding to this argument is the changing dynamic of contemporary music-making, for which classical higher music education has not necessarily changed quickly enough. Becker (1982) himself notes that what is regarded as a technical activity and what is regarded as a "core" artistic activity in this "bundle of tasks" (p17) can easily change across time and context. While the principles that Becker discusses remain – any form of art-making is a collective enterprise that requires a complex division of labour and the employment of a "bundle" of different skills – the creative industries our music graduates are entering now increasingly require practitioners to work across this bundle of skills, rather than merely as a specialist within a network of other specialists and support staff. Thus our graduates have to be trained to work both collectively and flexibly across a range of expertise. Conservatoires are very good at skills development in relation to instruments and the classical canon, but they often overlook skills development in other roles, which the majority of classically trained musicians will likely need once they leave the relative safety of the conservatoire and engage in this broader practice of collective art-making.

The multiple activities that Elisa describes, which are now part of her work as an independent ensemble performer, are distinguished by Becker (1982) as "support activities", and in conservatoires this attention to support activities is often left to professional technical staff employed by the conservatoire, or to teachers who organise concerts and recitals. Unlike today's theatre students, who would expect to engage in all aspects of creative and technical production, in many classical programs, music-performance students still mostly concern themselves with continuing to develop virtuosity on their instruments or with their singing.

In Elisa's case it was her skills in a diverse "bundle of tasks" that made her an invaluable member of each of the ensembles she worked with when she graduated. She didn't rely on auditioning for an opera company or a musical or an agent. Instead, she and her friends formed independent companies, made their own work and pitched it to festivals and theatres. Their training prepared them for this world and helped them be self-sufficient, carrying their backpack of skills with them

into each new project. In contrast, the clarinetist in Amsterdam mentioned in the introduction to this article spent many years after graduation filling his backpack with skills other than playing a perfect "e", and was disappointed that his conservatoire education had not prepared him better for the "real world".

In our interviews and discussions with creative-arts lecturers and students, undertaken as part of this project's investigation of TLOs, participants talked of the importance of an overall approach to an integrated curriculum. They also stressed the need to develop particular graduate qualities or skills through focussed subjects and learning activities. There are differences in music programs and music educators' underlying assumptions about whether they ought to focus on the specialised development of high-level practitioners, or more rounded creative-arts education (Jorgensen 2003). Gregory (2010) is bluntly critical of this ambivalence when he writes, "[conservatoires] advocate excellence but are in fact producing a majority who are moderate by traditional standards and generally unable to realize their potential as contemporary musicians within a diverse and bewildering culture" (p3). In contrast, when the ANU School of Music proposed changes to the curriculum, the reaction from staff, students and the public was furious (McGuiness 2012). In an opinion piece at the time, Lucian McGuiness, an ex-student of the ANU School of Music, wrote:

> *A higher education degree in music is rarely motivated primarily by consideration to "graduate destinations". The fact is students of music simply aren't interested in the pragmatic elements of a tertiary music education, and the reason is simple: the attractiveness of a reputable conservatorium of music lies in the quality and the nature of the staff and student body.* (2012)

The example of the ANU School of Music illustrates that change to the classical-performance curriculum in a conservatoire must be managed very carefully; however, our discussion has shown that the performing, media and creative-arts sector is currently demanding multi-skilled practitioners who can work in collaborative ways across a diverse "bundle of tasks" and genres. One implication is that our courses must expose students to a wide range of tasks and genres to up-skill them and expose them to how the sector really works. This quote from a conservatoire graduate indicates that this is particularly relevant for those musicians who find work in community music:

> *I remember one of the brass students (for fun) organised for some of the top brass-band musicians (some even played in the Sydney Symphony Orchestra) to come and play through brass-band music with us. It was done as a light-hearted diversion but on reflection exploring a different genre was probably a useful experience now that I find myself working in community music.*

We are not advocating for "vocationalisation" by adding yet more subjects to students' already heavy workload to "train" musicians up for all the different areas in which they might conceivably find themselves working. McGuiness rightly points out that music students attend conservatoire because "a respected conservatorium with renowned performance teachers and a reputation for elite students offers a bounty of opportunity only the wealthiest and best connected of wannabes could hope to assemble around themselves otherwise". However, it is worth examining traditional core classical-music performance activities and assessments, such as end-of-year recitals, chamber-music concerts, symphony orchestras and opera productions, and asking questions about how we can extend opportunities to up-skill our students by providing them with experiences that any contemporary musician working in the creative industries will need. As one of the part-time lecturers in our study, who is also a working performer, put it:

> *Industry is looking for people who know how to use their voice in a flexible way. Like…great you can play that character, or sing or beat box or record or teach the ensemble, or sing harmonies. Having lots of skills is a start towards becoming more resilient in our industry. You get more work if you can do lots of different things.*

As we have previously described (Latukefu et al. 2012), the research on professional resilience indicates that a focus on both collaborative processes, such as establishing effective peer support, and meaning-making processes through reflection can increase professional tenacity in the face of harsh industry pressures. The types of learning activities that we have described here, such as the journalism newsroom and the project productions for performance students, necessarily entail the development of such skills. Significantly, as the two narratives indicate, they also gradually allow students to gain a sense of mastery across a broad skill set that equips them to be more flexible practitioners. Both Elisa and David had an opportunity to learn and rehearse new skills; they also discovered a range of broader things about their chosen professions. David, for example, discovered the importance of multimedia production, which challenged his conception of journalism as primarily about writing. Elisa, through involvement in the experiential/practice-based programs at UOW, was able to discover her skills as both a performer and a music director.

Conclusion

The multi-disciplinary participants in this study on developing TLOs for an undergraduate Bachelor of Creative Arts advanced compelling cases for resilience as a necessary graduate quality for performing, creative and media artists. This raises questions about the sort of obligations a music conservatoire has to provide tertiary music-performance students with opportunities to work collaboratively; to allow them take on different roles reflecting the complex division of labour of real-world art practice; and to provide exposure to different genres of music. Music educators, like others in the sector, face a number of contradictory imperatives. They want to pass down "the canon", and often think of their workplace as a (or perhaps *the*) bastion for the transmission of this elite cultural capital.

Yet, most graduates who hope to work as musicians will find themselves working and creating in a broad range of genres and contexts that may or may not include the standard model of the soloist/orchestral performer. For example, a freelance professional trumpet player working in cities like Sydney, New York or London could find work opportunities in a range of genres including opera-ballet orchestras, Broadway-style musicals, chamber music ensembles, big-band recording sessions, symphony orchestras and touring world-music bands, and in studio teaching. They may work in the community sector as a musician, they may be employed by a traditional music organisation or they might band together with fellow graduates to create entrepreneurial artistic opportunities. Performing musicians need to be flexible and resilient to cope with the diversity of such a portfolio career. This does not mean providing the "fashionable curriculum" deplored by McGuiness that lessens the emphasis on one-to-one tuition (traditionally considered core business in elite classical-music courses) so that subjects such as arts policy, business management and pedagogy can be included. We argue that a contemporary curriculum in a conservatoire context should extend the roles that students play in core performance subjects, and extend the genres that students experience, to up-skill them for a "bundle of tasks" that will be essential for them to keep performing in the world after graduation. The examples provided from

journalism and performance, and the evidence from students who have completed those courses, demonstrate there is real value in students co-constructing real art worlds.

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